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(Being rhymed versions of five of the confessions of the 125 well mown American authors who entertainingly describe their first literary one knows how to get her out! It all experiences in "My Maiden Effort," published by Doubleday, Page & Co., happened in this way. Before Christfor the Authors League of America, who will use the royalties to help needy mas publishers sometimes receive authors. Introduction by Gelett Burgess.)

#### RUPERT HUGHES:

I was a tender-hearted lad, And it would always make me sad To see an insect, beast or bird Abused. Whenever that occurred I'd grab a pen and write a ditty Requesting folks to show some pity. And if you doubt I was some pote, Here is a couplet that I wrote:
"Be kind, be kind! To everything That walks on foot or soars on wing!"

#### ELLIS PARKER BUTLER:

'Twas "Shorty and Frankie's Adventure"-a story I wrote as a youngster that first brought me glory. An editor took it, but when I sought payment (I needed the money for fodder and raiment), The editor handed me postal cards-fifty. I'm telling you, people, that feller was thrifty!

Despite this occurrence so very vexatious I let out no holler (I'm not disputatious), But took up my pen and another exciting Romance in a couple of days I was writing. An editor bought it but paid—(O damnation!)— With copies (a score) of his darned publication

#### BOOTH TARKINGTON:

Whenever I got a Good spanking I'd plot a Sad pome in the days of my youth, So that when I'd die They would sit down and cry, And say, "We have wronged him, for sooth!"

So sad and impassioned Was one that I fashioned I wept as I wrote it, I did. Peruse it and see If you do not agree That I was a Hamletlike kid:

"When the soul knows but sorrow, And birth of to-morrow Will bring but the death of to-day, Turns the soul to the trees, Moving cool in the breeze

With shadows of leaves at play."

#### HAROLD BELL WRIGHT:

A realistic classic I created In which the plain unvarnished truth I stated I wrote about a wretched chap who wooed The bottle and was very often stewed. To make my picture real I made the fellow Reel, as the average toper does when mellow With many steins of foaming lager ale. The editor to whom I took the tale Accepted it, but made the stipulation That there would have to be an operation, And taking up his editorial dagger, Announced, "I cannot let your drunkard stagger! My readers (gentle folk) would be offended By that." And, lo! the tottering was ended. How nice, despite my hero's load of beer, It was to see his stumbling disappear! A souse like that deserves to have his name Emblazoned in the Alcohall of Fame!

#### IRVIN S. COBB:

I started as cartoonist on A sheet called Texas Siftings. (Gone Forever is that paper dear That launched my infamous career.) Pictures I drew but salary none, And while I found it heaps of fun To see my drawings in the journal, I found starvation an infernal Nuisance. I hocked my brush and bought A pen, and with my gems of thought Assailed the editors till they, Weary of chasing me away, (I was too fat to throw downstairs) Succumbed and purchased of my wares.

#### Nature and Ohtdoors.

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By Iaabella McLennan McMeekin.
Stratford.
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THINGS—By Anne Moore. Four Seas.
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Marks. Four Seas.

## Religion and Philosophy.

YOUR INVISIBLE POWER—By Genevieve Behrend. New York: The School of the Builders, Inc. Miscellaneous.

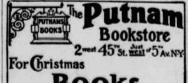
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#### Works and Ways Of the Authors

Margaret Widdemer in Jail! The umor goes that it was Henry Holt & Co. who sent her there. And no requests from prisons for slightly damaged books to help fill their libraries, Henry Holt & Co. were rather startled when they found that their shipping clerk had sent to a Texas reformatory such titles as Margaret Widdemer's "You're Only Young Once," Mercier's "Crime and Criminais," Updegraff's "Strayed Revellers," &c. Such is the irony of prison reform.

President Harding, in a recent visit to Joel Chandler Harris's old home, "The Wren's Nest," paid a simple and telling tribute to the originator of the "Uncle Remus" stories: "Better a group of unselfish lovers of men like Joel Chandler Harris than a parlia-ment full of political experts and conomic authorities."

Claud Lovat Fraser, the young English artist whose designs and illustrations for the beautiful edition of "The Beggar's Opera" (Doubleday, Page) was one of the last things that he completed before his untimely death last summer, had several unusual hobbies. "One of them," says his brother-in-law, Dr. Crawford of Yale University, "was collecting rare editions of the seventeenth century poets; another was collecting toys from all over the world. His studio contained cabinets stuffed with quaint toys. He also collected eighteenth century note and commonplace books, using the blank pages of their excellent rag paper for little drawings and sketches. His studio contained several chests full of genuine eighteenth and early nineteenth century costumes." was well versed in the history of cos-tume, and in his designs for the theatre was never content with less than absolute truth to period. But, as in "The Beggar's Opera," he did not confine himself to copying detail, but sought rather to recreate the spirit of

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